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#### TEACHING AS A FINE ART.

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Teaching falls so nearly universally to the lot of civilized man or woman at some period of life, that we are all inconsiderate enough to set it down among the easiest and most artless of all pursuits—"not more difficult than for a blackbird 'tis to whistle." It is not only the first thought of an impecunious student during or immediately after his college course—one who, by his habits of study and cultivated taste and stock of information is more or less fitted for the work—but it is the resource of the country lass who would add a few flounces to her dress or a few ribbons to her bonnet, or would help to pay the balance due on her new piano. And, while there is a large amount of true teaching ability developed under these circumstances which would otherwise have remained hidden, and while there is many a hero or heroine battling with adverse fortune behind the rustic school-house desk, educating himself or herself for severer tasks sometimes in the highest and broadest spheres of humanity, nevertheless as a whole, the education of their pupils, their work as teachers and their contributions to the advancement of their profession can, at the best, be spoken of with hesitancy, and, for the most part, constitutes a mass of rawness, incompetency, lukewarmness and carelessness, relieved only by a mechanical attention to drill that brings discredit upon our profession, and is a heavy clog to its progress. Among all the thirty or forty thousand teachers of the State of New York in high places and in low, how few there are who will not, say, in a huff, "but who care to make a reputation for excellence as teachers! how few are ambitious to excel in the line of their profession! how many crave a reputation only as a means of getting on in the world! to how many the whole affair is matter of irksome drudgery, to be got rid of the moment an opportunity offers! Only about one per cent of the entire number find their way to the annual gatherings where the professional spirit is cultivated and means of progress are discussed. The affection, the zeal, the enthusiasm, the *esprit du corps*, which the profession deserves are shared in by comparatively few.

But, if it is so largely disparaged by multitudes as not to be treated as an established and honorable pursuit for a life time, but as a mere temporary makeshift for earning a living, let it be our object at this time not only to indicate its character as a profession, but to set it in a still higher position. Let us inquire whether there is not an intrinsic worthiness in the work of the teacher which allies it with the highest forms of human activity, and which demands and justifies the conservation of the highest powers to its achievement. Limiting the teacher's field of activity primarily to the intellect of his pupils, and not concerning ourselves at present with the physical or the moral sides of his nature, we yet claim for the true teacher the

position of an artist, and we wish to contemplate teaching as a fine art.

The fine arts are those methods by which a lofty imagination skillfully embodies its conceptions in sensible form, chiefly in sculpture and painting, to which may be added architecture, music and *belles lettres*. I do not claim that teaching literally fulfils these requirements; since its results are not directly perceptible to the senses;—but I do claim that in true teaching the activity is essentially of the same elevated order, and that the results are the grander because they are not material and perishable as are the highest works of art. I do not care to claim any great originality or novelty for this idea. More than a century ago a great contest was waged in Europe with a view to the entire reorganization of the teacher's functions. Before that time a system founded on repression and severity had prevailed. The attempt was rather to subdue what was evil to discourage and regulate disorderly tendencies and to communicate what was authoritative than truly to educate. It was the result of the rigidity of Jesuitism blended with the false humility of Pietism. As a specimen of the style of teaching at one time prevalent in Europe I quote the following from Jean Paul (Levana, p. 395):

"Among all schoolmasters I say it is a rare and difficult thing to find a John Jacob Hauberle. Which of us can boast, like H., of having administered during his schoolmastership of fifty-one years and seven months 911,527 strokes of the cane and 124,000 of the rod; also 20,989 blows with the ruler; not only 10,135 boxes on the ear, but also 7,905 tugs at the same member; and a sum total of 1,115,900 blows with the knuckles on the head? And did he not threaten the rod to 1,707 children who did not receive it, and make 777 kneel upon round peas, and 681 upon a sharp-edged piece of wood, to which are to be added a corps of 5,001 riders on the wooden horse. For if any one had done this, why did he not keep an account of his blows like Hauberle, from whom alone we have to learn this interesting intelligence, as from a flogging diary or martyrologium, or Imperial School Flogging Journal? But I fear most teachers only deserve the contemptuous surname of Cæsar, who was called the mild because he suffered no one to receive more than six and thirty lashes."

In these hands teaching was an artifice rather than an art. But it had the great advantage of a distinct, clearly defined purpose. A result was sought. Original corruption was to be crushed, original darkness was to be enlightened. It was teaching at a mark, however insufficient and misplaced that mark might be—and it was in opposition to this one-sided and disheartening method that one of the most distinguished and most orthodox of German theologians of the eighteenth century, John A. Bengel, declared that "It is not necessary that we should trouble ourselves about many maxims of education; for the simplest method is the best. We must

avoid all artifice, as education is not an art. The well digger only removes obstructions, and the water will run of itself."—(Hagenbach, 18th and 19th Centuries, vol. 1, p. 287.)

Here the function of the teacher is reduced almost to zero. Soon after, the world went into raptures over Rousseau's *Emile*, and came to contemplate the individual man as needing rather to be untaught the artificialities of civilization and to be helped back towards primitive simplicity, when Rousseau's authority "had fixed as an almost unlimited axiom in French and German pedagogics that man is by nature good;" all which was not so absurd or surprising if we remember the repressive monastic extremes against which it was a reaction. That man is not by nature good, Rousseau, in his own Confessions, abundantly testifies. But there is no doubt that his views of education were the occasion of great and salutary reform, resembling in this respect the essays of David Hume, published about the same time, in the domain of speculative philosophy. It was Pestalozzi who seized the valuable and practical elements in Rousseau and made them effective and controlling forces in the whole subsequent history of education. It was he who recalled education to its real work as implied in the word itself, who made educators see in the constitution of the mind a key to the nature of their work, who recognized and honored a self-active reality in the pupil, and who, in place of despotism and cruelty on the one hand, and of artificial inventions, prizes, &c. on the other, proclaimed the consciousness of increased intellectual vigor and affectionate regard for the teacher the best stimulants to exertion. "From his time," says Rosenkranz, "dates popular education, the effort for the intellectual and moral elevation of the hitherto neglected atomistic human being of the non-property-holding multitude. There shall in future be no dirty, hungry, ignorant, awkward and thankless, will-less mass, devoted alone to an animal existence. The possibility of culture and independent self support shall be open to every one, because he is a human being and a citizen of the commonwealth."

Here then the true function of the teacher emerges. No longer a mere artisan restraining and compelling a deformed and essentially rebellious nature, he is neither, on the other hand, a mere mechanical liberator of that which is to shape and develop itself; he is the true educator, awakening, stimulating, enlightening, a free personality; measuring and judging of his own activity by the reaction of his pupil's mind, working with the highest aims upon the noblest material, discerning and developing with patient and skillful strokes and with sustained enthusiasm the angel or the Hercules in the block; but the block in this case is incomparably more precious and more susceptible than the marbles of Paros and Carrara, more varied and exquisite than the rarest gem that ever came under the cameo cutter's blade, a ma-

terial of divine and immortal quality, made in the image of God.

Nor has this view of the dignity and true nature of the teacher's calling ever ceased to influence educators. Pedagogics, says Rosenkranz, as a science busies itself with developing *a priori*, the idea of education in the universality and necessity of that idea, but as an art, it is the convert's individualizing of this abstract idea in any given case. It is exactly in doing this that the educator may show himself inventive and creative, and that pedagogic talent can distinguish itself. The word "art" is here used in the same way as it is used when we say the art of war, the art of government, etc.; and rightly, for we are talking about the possibility of the realization of the idea.—Pedagogics.

It is evident, then, if the teacher is to be an artist, that he must first of all have a distinct and exalted aim. He must know what he intends to do; he must have a science of teaching. Shall it be the monkish repression of the middle ages, or the easy indulgence of the reaction under the influence of Rousseau, or the firm but elastic guidance of an intelligent entity such as was proclaimed by Pestalozzi, called "a schoolmaster of the human race?" Shall teaching be education? Shall it be adherence to a mechanical routine, a dry drill, making each dry the counterpart of its predecessor? Shall it be a mere text book memorizing, an indiscriminate cramming method? Or, in avoidance of this extreme of rigidity, how shall it escape the opposite of an easy familiarity, a superficial unimpressive merely entertaining conversation between teacher and pupil, as if upon a level of dignity and attainments with each other?

Difficult as it may be to maintain, the artist teacher knows that his place is between these extremes. Indeed, the very acme of his art is to hold his place successfully in that middle ground where authority and superiority, the right to control and to guide are recognized no less than the free personality to which they are to be applied. It is the vigorous and wholesome action of one will upon another will, not unlike nor hostile, but inferior in culture and development, yet roused to progressive action in response to that of the superior will.

If we should describe more definitely the artist teacher's aim, we should say it was to invigorate and refine to the highest degree, in harmony with each other and in subordination to the law of God, the whole circle of human faculties, more especially the intellectual, and to supply to each its true and appropriate objects. If you remark that this leaves no room for so called practical aims in education, I might answer that I am speaking of the artist teacher and not of a trainer of broad winners, honorable as this work in its place may be. But I had rather claim that the systematic and symmetrical training of the whole man is the true preparation for any special line of activity, and is therefore the most practical by far of all methods of edu-



cation. The artist teacher is fitting his pupil to be a merchant far better than the so called commercial college; to be a farmer far better than the agricultural college; to be an investigator of nature far better than the scientific school, for he is bringing out the full and rounded manhood upon which alone with safety can the specialities of practical life be induced. What is the merchant, the farmer, the scientist, if underneath be not a manhood trained at least in equipoise with the special tendency? What is the body if hand or foot or eye be specially trained without reference to the condition of the whole? What dependence can be placed upon the specially trained members? What could be expected of the oarsman in a regatta who had concentrated all his training upon the muscles of his arms?

I hear from some educator the dictum that we must educate our pupils for the age in which we live. But a rounded, invigorated, morally sound manhood is what this and every age most needs. "What is educated for the age," says Jean Paul, (*Levana*, p. 57) "will be worse than the age."

The artist teacher has his ideal. He would train and strengthen the knowing powers by giving them objects worthy to be known, and by requiring accuracy of knowledge; in which process memory, as an important part of the knowing powers, must necessarily have a large place; he would quicken and discipline judgment and reason by problems in number and by language, and especially by the comparison of languages; he would direct, for he will not often have to arouse, the image making power, by dispensing with outward helps and calling into action the mind's own conceptions of the truth to be conveyed, as well as by familiarizing it with the richest and noblest works of imagination. Here the artist teacher will himself prove the better guide, since his very teaching is an attempt to realize the ideal and exalted conception of his own mind. And one of the best and most clearly intended uses of the imagination he will show his pupil is to cherish an ideal of life, of duty and of professional activity ever rising above the best level of actual attainment. There is, in fact, no more practical power than the imagination. The perceptive faculties will be cultivated by the study and classification of natural objects and by drawing. The taste and esthetic faculty, by drawing and familiarity with pure and beautiful objects in their true order and relationship. But the key to all these processes lies in this, that the processes, the books, the natural objects, the reading, writing and arithmetic, the languages and the drawing are not for their own sake but for the intellectual being on whom they are employed. They are little more than the ladder, the horses, the bars, weights and pulleys of the gymnasium—of no account in themselves, but only as the system of the gymnast, rests against them, and so forms itself in increasing symmetry and vigor. They belong to the temporary and providential expedients by which the immortal spirit may at least be started on that career of growth and expansion which shall be continued in some loftier department of God's university above.

Not indeed that these books, these sciences, these natural objects, have no value in real life, but that, to the teacher, they are above all things educational apparatus. It is not they, but the youth's mind and nature, his development and culture, it is what they help him to become, that constitutes their chief and extraordinary interest. Dr. Arnold of Rugby said, "It was not knowledge but the means of gaining knowledge that he had to teach. You come here," he said, "not to read, but to learn how to read." (*Stanley's Life*, pp. 98, 101.)

Hence it should not be the highest concern of the teacher to be provided with such and such apparatus, and with such a line of textbooks. Nor must we conclude that the ele-

gant architecture and elaborate appointments of our modern school-houses, will secure us a style of education proportionably superior to the age of log structures and Comly's Spelling Book. I had rather by far my child should go to the log school house, and sit on hard benches without backs, if the teacher had some soul for his work, some enthusiasm for his art, some genuine, generous sympathy for the struggling, opening, wayward natures before him: than to the most perfectly contrived and lavishly furnished of all the buildings exhibited or represented in the Centennial Exhibition, if amid all this parade of dead materials the teacher artist was not there. Let us have both by all means: enthusiasm in the teacher, perfection in his instruments. But if we cannot have both, may a kind Providence preserve to us the former. A genuine alive teacher is worth tons of text-books, and miles and miles of modern improved school houses and halls of science.

Enthusiasm in the teacher! Enthusiasm—a word on which some would cast suspicion. As well might they give a bad name to any of the great motors of wind, steam, water or electricity, because they sometimes break out in irregular, monstrous and devastating manifestations. Enthusiasm, not in thirty years hearing has the word lost its charm to my ears. It speaks of youthful energy, and glow and ideality; of the halo of fresh imagination cast about the common places of life and work: of ardor and momentum sweeping down obstacles, and communicating itself as a rare magnetism in a wide circle of influence. Happy the man whose enthusiasm will bear transporting from stage to stage of advancing life. But almost repulsive is the youthful nature that shows no signs of its presence. To such our topic can have but small interest, and of little or no amount may perhaps an utter impossibility is the rise of an ideal in a soul without enthusiasm. A true artist conception of the elements of human nature, as it lies open before the plastic hand of the educator must almost necessarily carry with it that high and joyous degree of interest which we call enthusiasm.

This then brings us to the second aspect of our topic; the first being the conception of the ideal, and the second its execution. We are here at the act of teaching itself—teaching as a fine art. And here let me go back to the earliest if not the greatest example of the famous Teacher in the history of education—I mean to Socrates especially, as he is presented to us in the dialogues of his greater pupil Plato. The pupil's presentation of his master comes to us in the form of dialogue, a true copy of the master's style. Hence, as Schleiermacher points out in his introduction to the dialogues, it was not the mere communication or infusion of knowledge from one mind into another that was sought. For this could be more readily attained in the form of unbroken discourse. This would limit activity chiefly if not wholly to the teacher, the pupil remaining simply in a receptive frame of mind. But the form of dialogue is deliberately preferred as that which truly living instruction must have and as one fairly representing the method of the master himself. It was the Sophists who used long and continuous discourses, against which Plato represents his teacher as protesting. In oral instruction says Schleiermacher, the teacher standing in the presence of the learner and in living communication with him, can tell every moment what he understands and what not, and thus assist the activity of his understanding when it fails. A sentence orally delivered says Socrates in one of the dialogues (*Phaedrus* 27 b, c.) may always be defended by its author, while the written sentence, like a painting, stands mute and can make no answer to the further inquiries and objections.

The secret of this dialogistic form, then, is found in its adaptedness to answer the high aims of the true teacher to secure and

direct the needed activity of the minds. The dialogues of Plato are the embodiment of that living contact of the teacher's mind with that of his pupil in which true teaching consists. It is that assistance—delicate, patient, sagacious, steady, which tends upon and assists at the birth of thoughts, and which Socrates calls midwifery.

Impulse and method, a movement and a way to move, these says Schleiermacher (*Introd.* p. 59 English Trans.) where the constant and ever unchanging element in all the conversations of Socrates, or to use the terms of art again, the teachers activity must be creative and plastic. He must start and keep going the activity of the scholar, he must waken, not indeed create the pupil's powers. He must deliver the feebly struggling mind and set it upon its career, he must accelerate, if it continues to halt, its hardy progress. This communication of impulse is eminently a personal work; eminently a matter of sympathy. Rarely can it come from the printed page or from the purely one sided and formal lecture. Even the truths of the Books of Books must be brought home to us by personal influences, divine and human, before they give a decided impulse to our characters. There is no set of rules for thus arousing the thinking soul, for startling the contented dweller in its dark house, to unbolt the closed blinds and to let in the golden light and electric thrill of knowledge. Dead letters cannot help you reach living spirit. But let the teacher never forget that until this awaking takes place and only so long as it lasts, has he any material on which as an artist to work. He may go through his dull routine, the machinery of recitations may grind on and on, and a certain work not ignoble or useless may be done and marked and reported, and pay may be drawn and wealth and titles may be given, but the ideal is vanished, the teacher as an artist not there.

No teacher can expect to communicate this impulse and call out his material unless he is, in measure, what he wishes his scholars to be. No spring of sympathy can be touched by one who discredits his own ideal in the eyes of his pupils, and that warm attachment and earnest purpose in regard to an ideal which I have called enthusiasm, will make itself felt along a thousand cords. It is itself the very element in the scholar's mind which you wish to arouse. It is self-propagating. It need not be demonstrative, obtrusive, adverse to strict discipline. It may do no more than clothe and commend his ideal as with a becoming garment, making the teacher in all his activity the centre of a powerful and indefinable attraction.

This then is the creative element in our teacher artist's activity. It is the awakening of aspiration in some hitherto dormant or sluggish nature. It is achieving the possibility of effective word on the teacher's part. There is something now for him to form. His plastic activity may now begin, and go forward only upon the same condition on which it began, namely the self-activity of the scholar's mind. Here also we turn back to that renowned teacher of Athens, and his still more famous pupil. More Socratic than Socrates, more of a dialectician and more of an original thinker, it was Plato's chief object to conduct every investigation in such a manner as to drive the inquirer to an onward and self-originated conception of the thought in view or to recognize his own ignorance. Hence, you do not find him laying down distinctly in words the final object of the investigation, with which many students would gladly rest content, rather he suggests it that the mind is reduced to the necessity of seeking it, and it put in the way of finding it, for itself. Hence the whole course of his teaching is beset with hints, fragments, symbols, contradictions—even, which are at once goads and guides, stirring up, arresting, capturing and encouraging even when puzzling the mind of the respondent. Thus he teaches the pupil to find out

what unconsciously, potentially, he already knows: shows him how a new degree of knowledge is but the explicating of what was implied on past knowledge; how the new and strange particular is contained on the old and familiar general proposition; or shows him how the old and admitted truth fails to square with the new assertion, and so helps him to detect and judge his own mistakes and to realize his own ignorance. This is the Socratic method which teaches the pupil to teach himself. Hear an example fit.

Socrates would convince Alcibiades in opposition to materialist views, that the mind is the man. He abstains from laying this down as a proposition to be proved, and offers no connected argument. He begins by asking whether he who uses a thing and the thing used are not altogether different; and then, Alcibiades being reluctant to answer positively, asks again more specifically; a carrier does he not use a cutting knife, is he different from the instrument he uses? *Alcib.* Most certainly. *Socr.* In like manner, the lyrist,—is he he not different from the lyre he plays on? *Alcib.* Undoubtedly. *Socr.* This then was what I asked you just now,—does not he who uses a thing seem to you always different from the thing used? *Alcib.* Very different. *Socr.* But the carrier, does he cut with his instrument alone, or also with his hands? *Alcib.* Also with his hands. *Socr.* He then uses his hands? *Alcib.* Yes. *Socr.* We are agreed then that he that uses a thing and the thing used are different? *Alcib.* We are. *Socr.* And in his work he uses also his eyes? *Alcib.* Yes. *Socr.* The carrier and lyrist therefore are different from the hands and the eyes with which they work? *Alcib.* So it seems. *Socr.* Now then does not a man use his whole body? *Alcib.* Unquestionably. *Socr.* But we are agreed that he that uses and that which is used are different? *Alcib.* Yes. *Socr.* A man is therefore different from his body? *Alcib.* So I think. *Socr.* What then is the man? *Alcib.* I cannot say. *Socr.* You can at least say that the man is that which uses the body? *Alcib.* True. *Socr.* Now does anything use the body but the mind? *Alcib.* Nothing. *Socr.* The mind is therefore the man? *Alcib.* The mind alone.

Thus the conclusion as well as every step of the process employed by the teacher is the work of the pupil's own thought. The teacher, a step or two ahead of the pupil encourages him to take every step also for himself; as the momentary necessities of the case demand varies, slackens, repeats, returns upon his movements, never leaving the pupil until he sees him upon firm ground.

So the mother bird lures her young to fly. She perches upon a neighbouring twig and invites the young fledgling to her side. She flies back and forth giving the pupil his lesson. She stops by his side and caresses him and flies again to the perch. The perch itself is not the great object, she might carry him thither. It is to develop his power of flight. By and by the weak wings are spread and with a clumsy but successful effort the bird is at her side. Another and a remoter twig is now tried with the same results. Each time the wings grow stronger until the power of flight is fully attained and at length his joyous course is over the whole broad compass of wood, and field, and meadow, and through the expanse of heaven itself. "Methods of instruction" says Supt. Wickersham, of Penna., in his book on that subject, "should be suggestive; should prompt pupils to earnest self exertion. Facts should be communicated in such a manner as to suggest other facts; one effort in reasoning stimulate to other efforts; one trial of strength induces other trials; one difficulty overcome excites an ambition to triumph over other difficulties. The teacher should create interest in study, incite curiosity, promote inquiry prompt investigation, inspire self-



confidence, give hints, make suggestions, tempt pupils on to try their strength and test their skill." p 74.

Of Dr. Arnold of Rugby it is said, that his whole method was founded up on the principle of awakening the intellect of every individual boy. Hence it was his practice to teach by questioning. As a general rule he never gave information except as a kind of reward for an answer. His explanations were as short as possible, enough to dispose of the difficulty and no more; and his questions were of a kind to call the attention of the boys to the real point of every subject, to disclose to them the exact boundaries of what they knew or did not know, and to cultivate a habit of collecting facts, but of expressing themselves with facility and of understanding the principles on which their facts rested. Thus the greater part of his instructions were interwoven with the processes of their own minds; there was a continual reference to their thoughts. He was evidently working not for, but with them. His object was to set them right not by correcting them at once, but either by gradually helping them on to a true answer, or by making the answer of the advanced part of the class the medium for communicating instruction. Stanley *ad loc*: possessing enthusiasm for his work, Dr. Arnold succeeded in arousing the same quality in his pupils, while by his Socratic method he successfully directed and trained the energies which he had aroused.

These then are the elements—for my limits forbid my going further than the elements—of the teacher-artist's faculty. He must grasp an ideal; he must be capable of enthusiasm; these are his subject qualities. In the pupil, he must be capable of kindling enthusiasm, and he must manage and manipulate him as self-active, ever to higher and truer degrees of self-activity; these are his object qualities. He who possesses the former named of these qualities will not rest until he finds himself in some measure at least attaining the latter. The teacher's soul within him will actualize itself. The school room will be a studio, where if genius with her divinations, and marvellous instincts, and daring conceptions does not clear all obstacles at a bound, that counterpart of genius and indispensable ally in every true work of art an invincible patience, a tireless industry, will, step by step, work out its great achievements. If, as Addison says, "education is to the human soul what sculpture is to the block of marble," surely the unceasing pains taken by the sculptor as stroke by stroke, and touch by touch, he gradually fashions the stone into forms of grace and nobleness and beauty, are but an emblem of the faithful and loving toil with which through weeks and through months the teacher artist labours to transform his infinitely more precious and more susceptible material into conformity with his own ideal of character.

I hope I have not drawn one of those unpractical pictures of professional excellence which can only be a grief and a burden upon the consciences of those who choose to entertain it. I would not have the teacher break his heart with anxiety for the unattainable. To charge ourselves with the blame of the failures which occur in the sphere of our labours is often needless cruelty and rank injustice to ourselves. It is the lot of those whose aim is high to meet with disappointments. Fellow teachers; let us not forget that we too are going to school. Perhaps we are enjoying the very best training of our whole lives. Permit me to name one lesson which the exigencies of our position is commending to us perhaps more than anything. "If any man lack wisdom let him ask of God, that giveth to all men liberally and upbraideth not; and it shall be given him."

Rev. Dr. Cuyler has been at Saratoga, and from that place has been writing letters to the EVANGELIST. See how familiar he

speaks of the lawyers, and how ceremonious he is with the MINISTERS. Why the difference? "I meet some well known faces at the springs before breakfast. Evarts, Stoughton, and Van Cott represent the bar in the gathered groups. Dr. Burchard, Dr. Budington, Dr. Fewsmith and a score or two more, represent the pulpit."

### Kindergarten Training, or The Science of the New Education.

By MRS. LOUISE POLLOCK, Washington, D. C.

It is a fitting time, that at the opening of a new century, we should lay aside old and inefficient methods of every kind, and eagerly grasp at the new and joyous method of training the rising generation, in a better way than we have been educated ourselves.

Who can describe the enthusiasm, the delight of those who recognize the fact, that Frederick Froebel the inventor of the Kindergarten system of education, by devoting fifty years of his life to study out the demands of child-life in the threefold capacity of its physical, intellectual, and spiritual nature, and practically demonstrating and carrying out his ideas on the subject; has given us the key to unlock for us the precious boon, which shall make life so much more valuable and joyous to all, and will inevitably reduce to a great degree, the amount of suffering and misery surrounding us.

One of the highest results attainable by moral culture, is to make goodness and duty agreeable. This is what the Kindergarten does; when love, goodness and usefulness is once awakened: later in life it will help to overcome all difficulties, and conquer what is naturally disagreeable. Our common schools have no such results to exhibit. The effects of the common system, have in many cases been disastrous, more especially to the youngest pupils.

The pressure of book learning upon the brain, has been such, that thousands of educated children have had nearly all inherent talent and originality, crushed out of them. Mere book-learning has been the bane of our school system and no wonder we meet with more conceit, and unreasonable prejudice against simple and positive truths and facts, from men who have enjoyed all the advantages of what has been considered the very best of education; than from those who received the best part of their early education, through an affectionate study of nature, and who were doubtless blessed in having had a wise and loving parent or friend, to train them early in habits of observation, and to encourage their inborn spirit of inquiry.

For a child's mind in an inexhaustible source of curiosity, and every fact it receives, becomes a part of itself. Facts are better than names, and things are better than words.

When we know what a thing is, then the conversation we hear, all that we observe around us, and the books we read in later years, are full of meaning and interest, and life is immensely more valuable and enjoyable. There are a thousand facts of creation, which a child ought to know, before it has passed out of childhood, of which most men know nothing, so defective has been their training. "Of new practices that have grown up during the last few years, the most important is, the systematic culture of the powers of observation. After long ages of blindness men are at last seeing that the spontaneous activity of the observing faculties in children, has a meaning and a use. What was once thought mere purposeless action, or play, or mischief, as the case might be, is now being recognized as the process of acquiring a knowledge, on which all after knowledge is based. The education of the senses neglected, and all after education partakes of a drowsiness, a weariness, an insufficiency which it is impossible to cure. Indeed, if we

consider it, we shall find that exhaustive observation is an element in all great successes. It is not to artists, naturalists, and men of science only, that it is needful; it is not only that the skilful physician depends on it for correctness of his diagnosis, and that to the good engineer, it is so important that some years in the workshop are prescribed for him; but we may see that the philosopher *Spencer* also, is fundamentally, one who observes the relationships of things, which others had overlooked, and that the poet too, is one who sees the fine facts in nature, which all recognize, when pointed out, but did not notice before."

Nothing is plainer to a careful observer of the child's nature, than the desire of the young mind to observe and imbibe all its surroundings, with all its senses, simultaneously. It wishes to see, hear, and feel all beautiful, joyful, and pleasant things, and strives to reproduce them, so far as its limited faculties will admit.

For this reason, the Kindergarten system provides those objects in which the general quality of things is shown in perfect distinctness, in order thereby to give clear and lasting perceptions to the child's mind. These objects are such as can be easily manipulated with the limited strength of the child, that he may become acquainted with them by their use, and put in the way of making experiments in regard to facts and results in the physical world, which are thus made to serve him for his first physical experiments. Froebel best proves his perfect comprehension of the natural process of the child's mental development, when he affirms, that the child's instincts should have free choice within certain limits, and allows him to manipulate the things destined for the production of changes, according to his own choice. In this way the child is led to give attention to the objects formed, because he regards them as his own handiwork, and rejoices in what he is able to do. Of all the changes taking place, the most significant, is the growing desire to make acquisition of knowledge pleasant, instead of painful. There is an opinion constantly extending, that an appetite for any kind of knowledge, shows that the unfolding mind has become fit to assimilate it, and needs it for the purpose of growth, and that on the other hand, the disgust felt towards any kind of knowledge is a sign, that it is either prematurely presented, or that it is presented in an indigestible form. Hence the efforts to make early education amusing, and all education interesting; hence, also the lectures on play, and the defense of nursery, shyness, and fairy tales.

"The child's natural desire for variety, should be indulged," says M. Marcel, "and the gratification of his curiosity, should be combined with his improvement."

The school-room should no longer, be simply a place where knowledge is taught apart from its application to life, but it should prepare the young for the practical every day life and work of their earthly existence. Rather than to commit to memory, the young child should prefer, and in the Kindergarten is encouraged to reproduce the images and perceptions it acquires, and is led to embody them in an external form, thus making them more clear to himself. If then we have observed, that a child encouraged in his natural impulses, and early trained by parental influence to the observation of nature, without many later advantages of education, has in many instances grown up to be one of our noblest and most useful men, and benefactor of his race, what might we not expect if to every one was accorded the early systematic training in accordance with nature, which Froebel makes use of in the Kindergarten, and add to this in later years, all the advantages of a scientific education? There is no doubt, if the community could be made to understand clearly, the beneficial effects that would follow the universal introduction of the kindergarten into our public schools, in the matter of securing better health and

strength, quicker and clearer intellects, and a more lovable and loving spirit for the rising generation, the children of our laboring classes, would not have to go much longer without this blessed institution: to grow up stiff-jointed, uncouth, discontented, shunning work like a curse, mere drudges, without originality, or aspiration. Besides this the public Kindergarten would prove to be a great saving of funds to the State, eventually, by lessening the expenses of the prisons, almshouses and reform schools, which will never be filled by human beings, who in the Kindergarten, learned to love order, industry and art. I feel convinced that the surest and quickest way to make people understand and appreciate Froebel's Kindergarten system, is to have this system, as adapted to the nursery, introduced as a special department, to be taught to the young ladies in every Normal Institute, and higher Female Institute, and Seminary in the country. For in his course of "Lessons to mothers and nurses," Froebel has embodied the most important ideas of his educational system. It is the starting point for an education according to nature's laws and shows how all the germs of human endowment, have to be matured and assisted to produce a full, and healthy development.

Dr. Channing says. "No officer can compare in importance with that of training the child, yet how many mothers assume it without any preparation."

Well may Herbert Spencer ask, "What is to be expected, when one of the most intricate of problems is undertaken by those who have given scarcely a thought, as to the principles on which its solution depends? Is the unfolding of a human being, so simple a process, that any one may assume and regulate it, without any preparation whatever? Is it not almost criminal to make no provision for such a task?"

Let Directors and Presidents of Female Institutes of learning, and for Orphans, meditate upon the subject, and realize that in a great degree they are responsible, if the young and conscientious mother's heart is filled with anxiety; and weak in her sense of utter helplessness and ignorance, cries out "Oh for the money and precious time I have spent at boarding school, without having received any of the instruction and special training that I ought to have had, to fit me for the holy mission of being a mother, and the first education of my immortal treasure! How gladly would I give up, it seems to me, all I ever learned in the way of accomplishments, for the sake of knowledge how to bring up my children in the best possible manner." Many valuable books have been written on the subject of education, but no one has done so much to study out the threefold nature of the child, and to find out the right means of nourishing and developing this physical, intellectual and spiritual nature as Frederick Froebel, the inventor of the Kindergarten system.

I feel personally, a deep sense of gratitude to this profound thinker, and student of the human soul; who devoted his life to serve his master, by serving humanity. Let us welcome the light he has shed upon our path, and allow ourselves to be guided by it, and the result will be most beneficial and blissful to the child, the family, and the community.

For New York, Boston, Washington, St. Louis, Milwaukee, and other large cities of the United States, are special Kindergarten Normal Schools established, where ladies can prepare to become teachers, or when any study the system, as adapted to the nursery.

J. T. TROWBRIDGE.

In his best stories the author delights in country scenes, and his best interiors are those of rural farm-houses. This taste he seems so have come by naturally, for his father was brought up on a farm in Westmoreland N. Y., by John Townsend, for



whom his son was named. In 1811 the father set out with his household goods in an ox-cart; he crossed the Genesee River, where Rochester now stands, where there was then but one house, and settled at Ogden, eight miles farther west, building a log hut, in which the hero of this sketch was born, on the 17th of September, 1837, the youngest but one of a family of nine children.

His father was a fine singer and a capital story teller, with a faculty for rhyming his narratives as fast as composed. He died when John was sixteen years old. The son had led the usual life of a farmer's boy, going to school about one half of the year and working hard the rest of the time; but his heart was not in his work; his longing for an education was among his earliest recollections, and he used to compose long poems while following the plow, which he would write down by candle-light, in the chimney-corner. At the age of fourteen he studied French and German from books alone, without the assistance of any one who understood the written language. His favorite authors at the time were Byron and Scott.

At the age of eighteen, having had one term in a classical school at Lockport, he went to Illinois, where he read Virgil and attempted the cultivation of wheat. In this venture he was not successful, partly because he devoted more time to hunting and study than to agriculture. At any rate, he became convinced that his genius did not run in that direction, and therefore gave up all idea of becoming a farmer, and determined upon a literary career, in spite of all discouragements.

Returning to Lockport he taught school one winter, and perhaps at this place acquired his knowledge of the workings of the canal system, which he has since made such an interesting feature of two of his books. The next May he set out for New York, alone and friendless, without a letter of introduction or recommendation of any sort, and with a scanty sum of money, determined to earn his living by his pen, the hardest way of earning money in the world, even to those who have both money and influence.

How his sensitive nature must be shocked, and even his brave heart have sunk, before the treatment of many of the self-styled literary men of the time! While in his country home he had won some local fame, and his poems and stories had been published in the local papers, but had brought him no pecuniary reward excepting in one case. He succeeded in winning the prize offered for the best New Year's Address, by the carriers of the Lockport paper; but on calling for the promised reward, a book worth about three dollars, he was told that they could not afford to give so much, and so they compromised the matter by paying him \$1.50.

After many weary journeys to the upper stories, where the paper autocrats roared, he at last found a friend in Major Noah, of whose kindness and encouragement he speaks in the highest terms. He also discovered the opposite in another well-known editor, who published a story which the struggling author ventured to send him. As this article was widely copied, he modestly asked for his payment; but was informed that unknown authors were never paid for their work. This treatment did not discourage him, although his scanty stock of money was exhausted, and he was obliged to take refuge in an attic.

At last he found a poor market for his literary wares in the *Dollar Magazine*, so called from the price of its subscription, and because it paid its authors at the same rate per page. Even this munificent payment would not suffice for his maintenance in New York, and for a short time he laid down the pen to undertake the engraving of gold pencil-cases in Jersey City. Not succeeding very well at this business, he obtained board with a French family, partly for economy, and more for the sake of learning to speak the language.

About the year 1849 he paid a visit to Boston, where he decided to remain, as he found the atmosphere more congenial to his literary taste. Under the nom de plume of "Paul Crayon" he published many articles and one novel. He also was editor in charge of the *Sentinel* while its chief was in Washington, in which he published an article on the Fugitive Slave Law, which offended many subscribers in the South. Soon after he published "Father Brightshoes" the great success of which warranted the publication of the "Brightshoe Series," in four volumes.—G. B. Bartlett, in *August WIDE AWAKE*.

### THE EXCAVATIONS OF OLYMPIA

In the year 1827 excavations were begun at Olympia, under the direction of the general staff of the French army. These excavations were successful in every way, and from the east end of the Temple of Zeus admirably preserved relics of the methods, which now adorn the museum of the Louvre, were obtained. Unfortunately for the cause of archaeological research, the sudden recall of the army from the Peloponnese rendered it necessary to abandon this promising and interesting field. Some twenty years later, Professor Ernst Curtius, of Berlin, who gives a glowing account in the current number of the *International* of the present prospect at Olympia, delivered an address, in which he revived the old project of Winckelmann, rousing in the mind of the youthful Crown Prince of Germany the determination, so soon as circumstances should allow him, to carry the original plans into execution. Immediately following peace with France negotiations were opened with the Greek Government. An agreement was signed April 18, 1874, which was not, however, ratified until a year later, the terms of which were that, acting in the interests of science, the German Government resigned all claim to the possession of the objects which might be discovered. The Greek Government, jealous of its ancient relics, yet unwilling to act in the matter upon its own account, would not listen to the surrender to foreigners of native works of art. Indeed, many persons in Greece were openly opposed to the acceptance of an offer which must ever redound to the credit of German enterprise and scholarship. It was finally conceded upon the part of the Greeks that the Germans, in return for their trouble and expense, should receive such antiquities as might be considered in a certain sense duplicates.

In accordance with the terms of this agreement, on the 2d of last September, two young men, an archaeologist, Dr. Gustavus Hirschfeld, and an engineer, Paul Botcher, set out from Venice for Zante, en route for Olympia, where they were empowered to begin the excavations which have been determined upon by the government of the German Empire. These forthcoming excavations will differ from those undertaken above the sites of the famous cities which for centuries have lain embosomed in lava and ashes, in that no ancient cities of Greece have been so buried. In the language of Professor Curtius, "it is only necessary to select a site where first, the original abundance of statues and works of art is sufficiently established; and secondly, one where, unhindered by modern buildings, the excavations can be carried forward at will on every site." All the conditions desirable for excavation exist at Olympia. There is an area clearly and sharply defined by unchanging natural boundaries. The temples, altars, and other buildings required by the various necessities of the festival are all clearly indicated. On the north, stretch the Olympian mountains, and flowing down in a deeply worn channel roll the Alpheios and the Kladeos, its tributary. Within the space inclosed by these heights and streams lay the sacred area of the Altis, while outside of this enclosure stood the Stadium, the Hippodrome, and the

building where the multitudes which streamed to the festivals were lodged. The ruins of the temple of Zeus Olympius form a sure landmark within the Altis. The sanctuary of Pelops is within easy range, and in the direction of the hill Kronion lay the Great Altar. Then came the famous temple of Hera and other buildings. At the foot of the hill Kronion there stood a double terrace, whereon was situated the treasure-houses, in which votive offerings were deposited, with a number of bronze statues of Zeus. Altars and votive offerings were interspersed between the buildings, and here it is confidently expected at every step that vestiges of antiquity of undying interest will be recovered.

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So ill for the good we work.  
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One strives and writes a poem rare,  
But only lives a useless rhyme.  
And so our garments to us cling,  
Bathed with the world's old dust and mold,  
And sombre are the songs we sing.  
Yet, if the restless spirit drives  
Full patiently, 'till we have gained  
At last some victory o'er ourselves.  
Then we shall find amid the dross  
Some shining grains of purest gold,  
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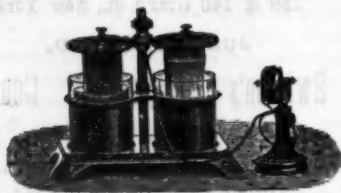
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THERE seems to be a tendency downward in the prices paid to teachers. This does not arise from an over-supply or from dissatisfaction with the results which the teachers have reached. It has been occasioned solely by a scarcity of money.

Whatever reaction there has been can only be temporary; and if we read that the High School Principal of San Francisco will receive \$1,000 less this year than last, there is no cause for alarm. Educational people will suffer less than any other from the hard times.

THE brilliant article in the August *Harper* is from the pen of William L. Stone, Esq., who was formerly one of the editors of the JOURNAL; his connection with it ceased in November, 1874, yet he occasionally writes an article for its pages, and always most acceptably.

THE continual flow of teachers to the Centennial shows that this great museum of the arts of the world is duly appreciated by the educators of the country. They pass through New York, if possible, on their return, and justly admire it next to the wonderful sight in Philadelphia. In this way the office of the JOURNAL has been frequently sought out by its readers in distant points.

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lion toilers in the school-room settle down into the same ruts they rolled in before vacation. For all teachers are liable, like all who do tasks they have done before many times, to work in a low mechanical manner. During the summer heats we doubt not there has been many an earnest resolve to live and teach worthy of the high calling.

THE rowing match came off at Saratoga on the 19th instant, and the Cornell crew were the winners. It is conceded that this will be the last of the competitive trials of muscular scholarship among the colleges. We certainly hope so. Play is one thing, study is another; both may exist together; but training for the ring, for the match and study cannot. Why should colleges be anxious to find out what young men can tug best at the oar? The skiff owners in New York and Boston might naturally feel some interest in such things.

### NATIONAL TEACHERS' ASSOCIATION.

The Sixteenth Annual Meeting was held at Baltimore, July 10. The Association was welcomed by Gov. Carroll and Mayor Latrobe. The President, Prof. W. F. Phelps, responded and delivered the Annual Address, which will be found in full in this or the next number of the JOURNAL.

Rev. A. D. Mayo then read a paper on the "Demands of the Coming Century on our Common Schools."

Prof. Olney, on Tuesday, read a paper on the "Country School Problem."

Dr. DuMotta, the Brazilian Commissioner, gave a statement of the State of Education in Brazil.

Dr. Myerburg of Sweden allowed with an address on the "Status of Teachers," describing the state of Education in Sweden.

### OTHER IMPORTANT PAPERS.

Prof. M. A. Newell of Baltimore on "Practical Aspects of Object Teaching." Prof. J. Baldwin of Missouri on the "Relation of Normal Schools to other Schools."

Prof. C. A. Morey of Winona, Minn., on "Formation of Right Habits of Thought."

Prof. R. Edwards of Bloomington, Ill., on the "Normal Schools of the United States."

### OFFICERS.

The following officers were elected: President, M. A. Newell, Baltimore; Secretary, W. D. Henkle, and a long list of Vice Presidents.

### THE SCHOOLS AT THE CENTENNIAL EXHIBITION.

#### ILLINOIS.

At the western end of South Gallery of the Main Building gallery is located the exhibit of Illinois, prepared under the direction of the State Teachers' Association, the teachers, school officers, and pupils bearing all the expenses. The manuscript examination papers, the drawings, etc., are collected and bound into volumes. These volumes, in the case of ungraded schools, are made up of selected papers of all classes and grades of pupils. In the case of graded schools, the work is classified sometimes by grades, sometimes by studies, frequently by both. A case of Kindergarten work from Bloomington is exhibited. Some excellent work in both German and Music is shown from the Chicago Grammar Schools. The Penmanship from all parts of the State is particularly noteworthy. There are upwards of sixty volumes of work from twenty-five High Schools, including some beautiful designing from the Chicago High School.

The two county Normal Schools, (one in Cook and one in Peoria County) and two State Normal Universities, send specimens of their work, from which we may derive a good knowledge of the course of study pursued. A collection of the diaries of the pupils of one of these universities is particularly interesting.

The Illinois Industrial University occupies a prominent place in this exhibit, showing apparatus and samples of students' work in the several departments. In Natural Science there are a large number of specimens of chemicals prepared by the students, and classified collections of plants, animals, and minerals. The students of Engineering show models and machines, engineering plans, and a number of large portfolios of excellent drawings. Other departments of the university, as the School of Commerce, Domestic Science and Art, and the School of Free Hand Drawing, show portfolios of work that from the students of free-hand drawing being especially noteworthy for its excellence.

#### INDIANA.

In the next two sections is the exhibit made by the Indiana Board of Education, under the supervision of the President, Mr. J. H. Smart. This exhibit is intended not only to show the present condition of the public schools, but their history and progress.

The school work shown embraces that of more than 15,000 children, good, bad, and indifferent, taken just as it was prepared under the direction of the State Teachers' Association. It includes work of all grades, and fairly represents all sections of the State.

The Huntington High School exhibits a cabinet of geological specimens, collected, classified and catalogued by its pupils; also a collection of the woods of the county. There are collections of botanical specimens, collected and arranged by the pupils of the Bedford High School and the Indianapolis High School. The latter school also sends a case of drawings and specimens in Zoology.

#### OHIO.

Ohio makes a fine exhibit, in several features surpassing that of any other State except Massachusetts. Cincinnati, under the efficient supervision of the City Superintendent, Mr. Peaslee, makes a full exhibit, and claims the first attention of the visitor. Of the 91 volumes of school work, there are sixteen of German, showing the work done from the Primary to the High School.

In the Schools of Cincinnati, Music is introduced in the first year of the Primary course, and is continued through the Grammar and High Schools. The exhibit in this branch of study is very full. Examples of work through the entire course are shown, including answers at examinations, samples of the music sung at sight, and exercises in transposition and in composition. There are also some fine specimens of slate work in each grade of each school in the city, the Arithmetic, Spelling, Writing and Drawing, of the first years of the Primary grade being particularly good. The samples of writing in the very first year of school excite the admiration of all who see them; as does also the Penmanship through the entire Primary course, which shows a steady, well defined progress.

We note one thing which we do not find elsewhere—a volume of penmanship specimens from the teachers, who take lessons, as well as the scholars, from the Superintendent of Penmanship.

Much that we have said of the Cincinnati exhibit may be said of those from other parts of the State, though they are not so well classified and arranged. Cleveland makes a full exhibit, two specialties of which deserve particular notice. These are the Drawing and Music. In Drawing, Cleveland has a system of her own. It is introduced in the first school year and continued through the entire course, about an hour and a half per week being devoted to it. Pupils begin with

fine drawings on blackboard and slate; from this they pass to drawings of simple objects, which they are not only required to draw, but to describe, both object and position, orally and in writing. Then they draw the objects from positions indicated, but not shown, and at last from the object itself in different positions.

In Cleveland, Music is introduced in the first school year, and the work by pupils of from six to ten years of age shows fine talent. Some of the papers are exercises written from dictation, giving time, measure, etc., and writing the notes on the staff as the teacher sing or plays.

#### IOWA.

Iowa and Missouri display their educational exhibits in the same section.

The work exhibited comprises that of the Primary, Intermediate, Grammar and High Schools, representing about 500 classes from about 50 towns. In all the best schools drawing is begun in the first Primary year. Writing with a pen is commenced in the fourth Primary year. German is taught in many of the towns in the higher grades, and in a few places it is taught in the Primary departments. In a few of the larger towns Music is introduced as a study into the Primary classes, and continued through the Grammar and High Schools. All the work shown is creditable; and some pencil and crayon drawings from the High School of West Des Moines are especially good.

#### MISSOURI.

The great State of Missouri makes a very meagre exhibit, which is confined almost entirely to St. Louis, only thirty District Schools outside of the city being represented. The work from these show that the State could have made a much better display. The most interesting portion of the St. Louis exhibit is the work of the thirteen Public Kindergartens, consisting of weaving, sewing, paper-cutting and folding, stick-laying, peas-work and modeling. These Kindergartens are under the supervision of Miss Susie Blow. The children are from three to seven years of age, and are divided into classes of from twenty to twenty-five. Each pupil pays \$1 per quarter, except those who are unable, who are excused from such payment.

#### MICHIGAN.

There are many things of interest in this section, including a number of photographs of the exterior and interiors of the school buildings of Grand Rapids and other cities, many of the interior views taken while the children were at their desks.

The charts displayed in this section give a good idea of the condition and distribution of the schools, and the courses of study pursued, and there are views of the best styles of school buildings. Some samples of school seats and desks are shown, made by the Michigan School Furniture Company of Northville. The folding seats are noiseless, and are noteworthy for their ease, strength and beauty. E. B. Smith & Co., Detroit, exhibit here Webb's Dissected Cards, consisting of a box of their wooden blocks, having upon them letters, words and pictures, and a frame in which they are to be displayed. The apparatus is accompanied by a first reader, which also contains a Key of Directions. The whole is designed to aid in teaching reading by the word method, and it is in use in most of the schools of Michigan.

#### WISCONSIN.

Prominent in this exhibit are the schools of Milwaukee, which will compare very favorably with the schools of other large cities. In Drawing and all the Common School branches the exhibit from this city is quite full, including work in all branches of all grades, in properly indexed volumes. There are photographic views of the interior and exterior of the Normal School building at Oshkosh, and some good specimens of Normal School work.



## MINNESOTA.

This great State shows only a few volumes of school work, some volumes of school reports, and a small number of photographs of school buildings.

## MAINE.

The Primary work from Portland in Arithmetic, Writing, Composition and Drawing shows how carefully the foundation is laid. The Grammar School work from this city, and also from other sections of the State is all good, except, perhaps, the Penmanship. It is noticeable that while in most of the Western States great pains seem to have been taken with the writing in all the exercises, in the Eastern States it bears evidence of carelessness in all the papers except those prepared especially as exhibits of Penmanship. There is, however, a portfolio from Augusta Grammar Schools of very fine free-hand drawings, and the Augusta and Penabroke High Schools send splendid specimens of designs for carpets, oil cloths, table-spreads, book-covers, prints, frescoes, etc.

## RHODE ISLAND.

Much space is here given to the schools of Providence, which show some especially good specimens of Map Drawing from the Grammar Schools.

## NEW HAMPSHIRE.

The Grammar Schools of Manchester and Dover make a very favorable impression, and of the Primary work, the music, writing of children from eight to ten years of age deserves especial praise.

The best styles of buildings in use are shown by photographs of interiors and exteriors of the New Hampton Institution, the Tilden Ladies Seminary, and the schools of Nashua, Concord, Dover, and other towns. There is also a large model of the Arch street Grammar School building of Manchester, with plans, etc.

Dartmouth College is represented by volumes of the papers used at the examinations.

## CONNECTICUT.

A large educational map, showing the distribution of schools in the State, shows the liberal provision which is made for education, and the reports show that most of these schools are open ten months in the year and well attended.

Of school work, the State Normal School shows some passable Map Drawing and some very good specimens of free-hand drawing. The Grammar School work from Hartford, New Haven, and other towns is all commendable, especially some examination papers in Music from Hartford. There are some neat samples of Kindergarten work from the Misses Terry's private school at Bridgeport and the West End Institute Kindergarten at New Haven.

A. & T. Stanley, of New Britain, exhibit in this section scales and measures of the Metric System; and O. D. Case, of Hartford, shows some neat and comfortable school desks and seats.

## NEW JERSEY.

Next to that of Connecticut we come to the exhibit of New Jersey. Prominent here is the collection of books written by the alumni of Princeton College. Though not complete, it includes about 800 volumes, representing nearly 200 authors, many of whose names are notable in our history as well as our literature. The list includes thirty college professors, eleven college presidents, nine Supreme Court judges, thirteen United States representatives, ten United States senators, six cabinet officers, two Vice-Presidents, and one President—James Madison, who graduated with the class of 1771.

Rutgers College exhibits geological specimens found in the vicinity of New Brunswick, samples of students' desks for laboratory work, some fossils from the cabinet, and specimens from the botanical collection of the college.

The public school work, as an exhibit of the entire State, is more complete and satisfactory from New Jersey than from any other

State represented in the Exhibition. It comprises work from 96 per cent. of all the classes in the State, showing 15,500 different specimens from over 12,000 scholars. Each county shows separate volumes in each branch of study, each volume made up, as in all the other exhibits, of the papers of many pupils. The volumes are fully indexed and filed in racks, so that the work of any class or school in any part of the State is readily found. The Penmanship is of more than average merit, and the Drawing from Jersey City, Camden, West Hoboken, and the Hoboken Academy, is especially praiseworthy. The most remarkable individual work is exhibited by G. R. Hardenberg, a lad of Monmouth County, who shows eighteen admirable watercolors of native birds, painted from objects prepared and mounted by himself. Monmouth also furnishes some interesting Indian relics.

This work has all been prepared under the direction of State Superintendent Apgar, who is entitled to much credit for the thorough manner in which it has been done. The exhibit is in charge of Miss Ida Hayes, a teacher of the State, who has mastered the details of the system it illustrates, and who takes great pleasure in showing and explaining it to visitors.

## PENNSYLVANIA.

Nearly all of the cities of this State are represented. There is a model of the Millersville Normal School, also views of the Edinborough and Kutztown Normal Schools. In the opposite alcove the Girls Normal School of Philadelphia, and the Normal Schools of Bloomsburgh, Shippensburg, and West Chester, show some excellent work in Penmanship, Drawing, and Designing, and photographs of their buildings, including an interior view of the Bloomsburgh Gymnasium, with the pupils at exercise.

Passing along we come to the exhibit of Pierce's Business College of Philadelphia, which illustrates its system by a case of actual merchandise samples, and a large volume of Penmanship arranged to show the monthly progress. In the outer alcove the Polytechnic College of the State shows specimens from its museum, and a case of 154 birds, stuffed and mounted by undergraduates. Lafayette College shows copies of its text books, works of Faculty and Alumni, a number of interesting interior views, photographs of apparatus, collections of insects, plants and minerals, and splendid work in Drawing from the Engineering Departments. The two inner alcoves here are filled by the Philadelphia School of Design for Women, with most beautiful paintings in water color and oil, and original designs on wood and paper. The University of Pennsylvania makes a very full and interesting exhibit of drawings, text-books, models, etc.

## THE KINDERGARTEN.

Behind the Women's Pavilion is a neat little building, constructed by the Executive Committee of the Women's Department, for the purpose of practically showing Kindergarten methods of instruction. Miss Elizabeth Peabody, who has done much to introduce into this country Froebel's admirable system, originated the idea of showing it at the Centennial, and she has been assisted by the women of various parts of the country, the ladies of Pawtucket contributing \$1,300. This commendable liberality was, we are sorry to say, exceptional, and the undertaking has been cramped for want of means. The building, however, was constructed, and Miss Ruth B. Burritt was engaged to take charge. Through the co-operation of the ladies in charge of the Northern Home, an Orphan Asylum, situated in West Philadelphia, she was permitted to start classes in that institution last winter, and since the opening of the Exhibition, during the forenoon of three days in the week, up to a late date, she has given lessons publicly in the Kindergarten building to a class of eighteen little girls and boys from the Northern Home. The school-room is simply but prettily fitted

up, and whenever open, has been the centre of attraction for large numbers of visitors. Miss Burritt seems to have thoroughly mastered the system, and the readiness and dexterity with which her little pupils acquitted themselves have won the admiration of all who have seen them. The school was closed on July 26th, and will remain closed till September 1st, much to the regret of those who were attending the exercises with a great deal of interest. To many, this exposition of Froebel's beautiful methods of child culture has come like a revelation, and there is no doubt that it will induce hundreds to study the system, and thus result in much practical good.

## MISS E. M. COE'S EXHIBIT.

In a little building near the Main Building Annex, Miss Coe exhibits what is called in the catalogue "The American Kindergarten System." Miss Coe has been engaged in teaching by her system for many years. She uses the occupations of Froebel, but thinks his system needs Americanizing and extending. She gives object lessons with the occupations, teaches technical names at the start, makes her own material, and uses it in her own order. She differs from nearly all other Kindergartners, and teaches by the object method in the arrangement of her lessons, beginning with the sphere and spheroids, from which she derives the other solids, and passing from them to surfaces and then to lines. Her system is severely criticised, but she claims for it practical success in the school room, and she is making many converts. She gives a lecture upon her methods every morning at nine o'clock, and gives private lessons to those who desire them. She has no children by which to illustrate the working of her system, but she exhibits an abundance of beautiful work done by her pupils. Whatever may be thought of her theories, she is entitled to great credit for the energetic manner in which she presents them, having put up her building and furnished it entirely at her own expense.

## SWEDEN.

Near the Department of Public Comfort is the Swedish school-house, built of pine, the material all prepared in Sweden and put together here. A peculiarity of the building is that the sheathing is so arranged as to cover up the nail heads, and thus protect them from the rust, which in this unpainted material, in the climate of Sweden would be destructive.

## BELGIUM.

Belgium also sends a model school-house, somewhat reduced from its proper size, which is shown in the Main Building, in the space allotted to that country.

## THE NETHERLANDS.

A school at Rotterdam sends some excellent drawings and models, by boys of from twelve to fifteen years of age. The Netherlands are also well supplied with what are known as Elementary and Middle Class Schools. These are free to all children, and each Commune is obliged to make provision for them. In most of them, English, French and German are taught; also Drawing, and, to the girls, Needlework. No religious instruction is allowed in school hours, but the buildings after school may be used by all sects for this purpose. The government supports three good Normal or Training Schools, and classes are also trained for teaching in many of the Elementary and Middle Class Schools.

## SWITZERLAND.

Many private schools show systems of their own, there being a set of tables and appliances from Franz Boehman to illustrate the "Intuitive Principle;" another collection from a school at Hottingen on the "Constructive Method," and many writing and drawing systems. There is a collection of work from a Kindergarten in St. Gallen, which seems to be a private school, and some interesting elementary Music Books. A few

photographs of school rooms with the children at work are also shown.

## FRANCE.

In the French Department are some models of school-seats, a few reading charts, maps, models of battlefields, etc. The Industrial School of St. Quentin sends some interesting specimens of embroidery and sewing, and beautiful and unique designs for various fabrics. This is the most important school of the kind in the north of France, and is supported by the manufacturers, and the people of the Department of Aisne. Catalogues and rules governing the school may be had of the Commissioners in charge of the exhibit. Paris shows a dozen portfolios of art work from its higher schools, among which are some elegant specimens. Erhard's wall maps, published by Hachette & Co., are particularly noticeable for their correctness and beautiful execution. There are samples of the school writing books of Aug. Godchaux & Co., and other text-books used in the schools, as well as others of various grades. In the book Department are also to be found many books which throw light upon the nature of the work done in the schools.

## GREAT BRITAIN.

Visitors to this section should not overlook the pretty exhibit of Bradbury, Agnew & Co., nor the book case of Cassell, Petter & Galpin, which contains some magnificent art instruction books, of which may be mentioned Drawing Books in free-hand, a Practical Drawing Book of Geometrical Mechanical, and Ornamental Figures, a course in Sepia Painting, a course in Water Colors, a copy of Sketches from Nature in water-color, and a magnificent copy of Dresser's Studies in Design.

## CANADA.

Our northern neighbors make up for the negligence of the mother country by sending a magnificent exhibit of their school system. It includes models of school buildings from country and city, the former of which may be studied with profit; photographs of the Educational Department at Toronto, the Normal School at Ottawa, and other elegant school buildings, and full cases of apparatus, from the counting frames of the Primary Departments to the elegant philosophical apparatus of the High Schools and Colleges. There is a fuller exhibit of apparatus here than in any other department. On large frames suspended by side hinges is shown the work of the scholars, including first rate Map Drawing and Penmanship, and superb Free-Hand and Mechanical Drawing, from the evening classes of the School of Practical Science at Toronto. The samples of school furniture are noticeable, also the elegant Relief Maps, and Oliver & Boyd's Object Lesson Cards.

## GERMANY.

There is an exhibit of Froebel's Eight Gifts from the Kindergarten, and some relief maps which are particularly good—as are also the ordinary school maps and globes. A Tellurian, a Lunarian, and some other astronomical apparatus are shown. Of the books, we notice that those for little children are profusely illustrated, and all the primers are prepared to teach writing when the pupil learns to read.

## RUSSIA.

In this section we find a profusion of school apparatus which is worthy of study. The collection is from the Pedagogic Museum of St. Petersburg, founded originally by the government, in the interests of the Military Educational Establishments, but which in 1871 became an independent section of the General Museum of Practical Science. Its purpose is to collect apparatus from all parts of the world, and encourage its manufacture and use at home.

## JAPAN.

The text-books, all in the Japanese character, are well made, and those for younger children are liberally illustrated. In the Arithmetics both the Japanese characters and



the Arabic figures are used. The Primary School apparatus is evidently made after our models, but it all bears the unmistakable Japanese stamp of workmanship. Samples of school desks are shown very much like our own. The Geographies are supplied with very correct maps and engravings, from wood and copperplate. The books are furnished for from five to twenty cents each in our money.

#### BRAZIL.

The Penmanship is notably fine from the lowest classes up, and there are excellent drawings from the Special Commercial Schools, and beautiful work from the Institutions for the Blind, and Deaf and Dumb. The Night Schools of the Arts, and Trades Lyceum, of Rio de Janeiro show work of which any city might be proud, and the theses from the Higher Schools of Medicine, Law, and Divinity will compare favorably with any other work of the kind at the Exhibition. The drawings by the pupils of the Naval School are worthy of particular notice. The pupils of this school spend three years on board of ship in the harbor, and one year at sea.

#### JUDGES IN THE DEPARTMENT OF EDUCATION.

Hon. Andrew C. White, LL.D., President of Cornell University, Ithaca, N. Y.

D. C. Gilman, LL.D., President of John Hopkins University, Baltimore, Md.

Hon. J. M. Gregory, LL.D., Champaign, Ill.

Prof. J. W. Hoyt, LL.D., Sec'y, Madison, Wis.

Sir Charles Reed, Great Britain.

Mr. Rene Fourret, France.

Col. John Marin, Spain.

Dr. Otto Martin Torell, Sweden.

#### NOTES.

The salaries of the teachers of San Francisco have recently been reduced 5 per cent.

There are over 400 colleges and universities in the United States, at which there are about 57,000 students.

Mr. T. W. Bicknell, of Boston, was elected President of the American Institute of Instruction for the current year.

Harvard College has 119 teachers, classified as follows; 49 professors, 21 assistant professors, 2 lecturers, 11 tutors, 27 instructors and 9 assistant instructors.

The census of 1870 showed that there were in this country about five and a half millions of persons above the age of ten years who could not read nor write.

In Sweden, teachers are appointed for life, and cannot be removed except for sufficient cause after a fair trial. Religious instruction is compulsory, but no preference is given to any denomination.

The trustees of Amherst College have elected Prof. Seelye, President, with a salary of \$4,000. He will continue his duties as Professor of Mental and Moral Philosophy, and will complete his term in Congress.

In the Japan public schools, 8,000 children are receiving instruction in the English language. The Japanese college course is six years, three for general studies and three for specialties, as law, engineering, etc.

In New York city the Superintendent of Schools receives a salary of \$5,500; two two First Assistants receive \$4,500 each; and five other Assistants receive \$4,000 each. In Brooklyn, the City Superintendent receives \$5,000. St. Louis pays her Superintendent \$4,000, and the same sum is paid in Chicago.

The faculty of Harvard University have still further extended their system of elective courses, so that students who are fitted may pursue special studies, without a regular examination for admission to the regular course. Upon such students, certificates of proficiency will be conferred instead of, degrees.

The Holloway College for women, in England, is nearly completed. The total endowment is \$1,750,000. The purpose of the college is to afford such an education to unmarried women over 17 years of age as will qualify them to pass an examination for admission to the universities. No males shall reside within the college buildings or grounds, and all the women employed must be unmarried.

In Brazil primary education is free and compulsory, the primary schools being under the control of the provinces. The higher schools are under the control of the State, and for admission to them applicants must pass an examination in English, French, Latin, Greek, mathematics, rhetoric and natural science. The catholic catechism is taught, but children of other faiths are excused from such instruction.

At the New York State Teachers' Association, the following officers were elected for the ensuing year: President, Edward Smith, Syracuse; Vice-Presidents, Charles T. Andrews, Watkins; Mrs. A. M. Kealey, Aurora; Miss Frank Teft, Sandy Hill; Charles R. Abbott, Brooklyn; Corresponding Secretary, Orasmus B. Bruce, Binghamton; Recording Secretaries, Charles M. Chatfield, Rye; William O. Campbell, Port Jervis; Treasurer, George L. Farnham, Binghamton.

#### BOOK NOTICES.

QUACKENBOS' ILLUSTRATED HISTORY OF THE UNITED STATES, Published by D. Appleton & Co.

The first and most important thing in a school history, is accuracy, and truthfulness. The incidents should be well selected. Not every transaction, even were it worthy, can be recorded; such therefore should be selected as are of the highest value not for the information imparted but for the interest they excite in the mind of the learner to make a more extended and critical search after historical knowledge. We have examined with much satisfaction, the Illustrated School History of the United States, by Dr. G. P. Quackenbos. It is simple, clear and interesting, both in matter and style; and we believe we do the author only justice, when we say it is accurate in the recital of facts.

This interest of the work is much heightened by the brief biographies of distinguished men, interspersed in connection with the events that made them famous. It is well for the youth of the present, who are to be the men of the future, to become acquainted with the virtues of those who hewed out the corner stones and laid the foundation walls of the nation. By imitating their virtues will the walls of the temple of liberty be strengthened, heightened, and preserved.

The work is liberally provided with appropriate illustrations and maps, calculated to instruct as well as please.

QUACKENBOS' ELEMENTARY UNITED STATES HISTORY, Published by D. Appleton & Co.

Simplicity of style and diction should characterize every work designed for beginners.

Truth may be dressed in language as attractive as that of fiction. When book-makers for the young have learned this art, the dime novel and the spurious literature, that now cover the tables of news stands, and the counters of so many bookstores, will be removed, and their places filled with what will instruct the head, and improve the heart.

Dr. Quackenbos, who has recently dipped his pen in historic ink, and brought out a brilliant little volume of the United States history for the elementary departments in our schools, shows great ability in this direction.

The numerous engravings, having a striking regard to historic truth, tend to please

the eye of the child as well as awaken his thought.

It will serve as a firm introduction to his more advanced work, the "Illustrated School History of the United States."

#### SPANISH MOSS, IN DECORATION

The Tillandsia Usneoides, or Spanish moss, belongs to the natural order of the Bromeliaceae, which also includes the Ananassa Sativa, or pine-apple. This moss is common in the Southern States, where it hangs from the trees in long gray festoons. The inner fibre is black, elastic, and thread-like, and it is this, deprived of its outer grayish covering which is used as hair in upholstery.

One of the prettiest uses to which this moss in its natural state can be applied is the drapery about a mantel-piece—not in the shape of a mere lambrequin, but as a solid curtain sweeping to the floor. Its weight in such a large mass gives it a tendency to pull apart. To obviate this, arrange branches of green-brier, or the ordinary blackberry briar, across the fire-place. These form an admirable support, the tangled fibres catching in the numberless thorns, and the whole framework being entirely concealed by the lovely gray drapery.

If the mantel-piece be wooden, a row of small tacks on the upper surface, an inch or two within the edge, will support the weight, the briery vines beneath preventing any dragging. The shape of the outline of this drapery may be left to the taste of the designer. It may sweep to the floor at the centre, with shorter sides or, reversing this plan, the sides may be lengthened and the centre shortened.

Once securely and gracefully draped, the crowning glory is added by studding thickly yet carelessly with brilliant autumn leaves. If preferred, these leaves can be arranged as a solid band along the edge of the mantel in cornice style. They are secured in permanent position by simply dipping the stems in a thick flour or gum tragacanth paste.

No ornamentation is so easy of accomplishment, so brilliant in effect, and altogether so tasteful and unique as this novel drapery, which will hang for several months without requiring to be readjusted.

The effect by gas-light is particularly striking, this method of arranging displaying the color and outline of the leaves to wonderful advantage. Under a mantel drapery of such material, sweeping away from the centre, we have seen a beautiful fernery flourishing, built upon the hearth with groupings of rocks, emerald mosses and plummy ferns.

Brackets of rudest material and workmanship are effectively draped with this ubiquitous moss. This arrangement is particularly desirable where some heavy article is to be sustained, such as a pot of flowers or a gold-fish globe, etc., where a bracket of flatter construction would scarcely serve the purpose. In this case the scarlet berries of the asparagus may be substituted for the decoration of autumn leaves, if preferred, the effect being exceedingly pretty, particularly if the bracket be surmounted with a pot of ivy or tradescantia. The stems of the asparagus should be cut in short pieces and lodged in the meshes of the moss.

The Tillandsia is equally effective garlanded about picture frames, being adjusted on a slight frame work of briery vine. A particularly handsome way of arranging maiden-hair ferns in such a garland is to leave two or three inches of the main stem, and insert them in a successive row in a foundation of moss previously arranged, bits of fine wire cut in inch lengths securing them in place.

Sometimes it is desirable to decorate a bay window effectively for an evening entertainment. Where pots of rare plants in luxuriant bloom and handsome cut flowers can not be obtained in profusion, resort to this *mode mecum*. Attach brackets to each side of the window with the sweeping festoons studded with leaves; suspend several wire baskets in

the archway; fill with moss, allowing some to trail over the sides. Decorate these baskets with ferns and autumn leaves in graceful profusion.

Large sea shells or graceful vases filled with tall pressed ferns are tasteful ornaments for the brackets. If shells are used fill first with sand, which holds the stems more securely in place than any other material. If it is desired to have the rest of the room in keeping with this brilliant decorative effect, suspend lambrequins of similar material over each of the curtains.

When a cross or anchor, or any similar design, is needed, it is quickly constructed by cutting the desired shape in pasteboard, adding a layer of moss, and tying it in place with ordinary spool cotton. Then insert the stems of the leaves, letting them overlap slightly until the entire shape is covered. If desired, both sides can be covered in this way. Charming designs are made by intermingling the pressed leaves of the dusty miller and the scarlet berries of the bitter sweet.

A basket of rustic work for a silver wedding may be made of coiled sliver or plated wire twisted into the appropriate shape, filled with Tillandsia, leaving some to trail over the edges, and then decorated with pressed dusty miller leaves, selecting the most lively in color and most graceful in outline, and adding sprays of white immortelles. The leaves are attached by means of a drop of mucilage or paste on the under surface. Such a basket, suspended from a chandelier and thus decorated, is a singularly fitting object.

#### BUSINESS NOTICES.

##### IMPERIAL GRANUM.

If there is one class that more than another requires care in diet, it is that of teachers and those engaged in comparatively intellectual and sedentary pursuits. Teachers are especially among this class. With such persons it is important to know what is the best article of food, and we take the liberty of recommending an article which is unsurpassed and rarely equalled. It is what is called Imperial Granum, and is prepared by Mr. E. Heaton, of New Haven, who is the general agent for the United States, and sold at wholesale by John Carle & Sons, 153 Water st., N. Y.

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In another column of this paper the reader may find the advertisement of the Jerome Clock. Its principal features are there mentioned, and we name it again here only to add our testimony to its most excellent qualities. It is a very good time keeper—easily managed and regulated, and a pleasant thing to have on the mantle, or to take about in a trunk or an overcoat pocket on a journey. It is a marvel of convenience, cheapness and excellence. Mr. Jerome informed the writer of this notice, that immediately after its first appearance to the public Mr. Pierrepont, of Pierrepont Manor, N. Y., made the first purchase by mail, and after testing the clock purchased several more and had them sent to members of his family and other friends in different parts. We can assure our readers that they may have entire confidence in Mr. Jerome as a gentleman of the highest integrity and standing.



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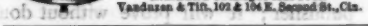
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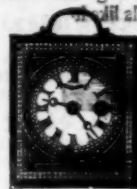
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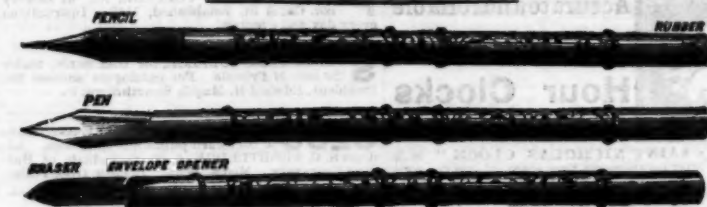
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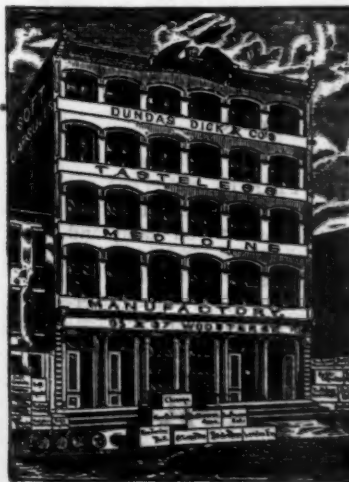
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